



WRFL 88.1 FM's

A FREE PROGRAM GUIDE

FALL 1993

Ken Miller - 93

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WROCKLAGE

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Rifle

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PROGRAM DIRECTOR *notes...*



"WRFL is U of K's STUDENT RUN RADIO STATION. This means that we are staffed and managed by UK students. It is through this dedicated group of people that we are able to bring you the quality programming you deserve."



For those of you who have managed to get past the cover and venture into the pages of this fine publication, let me say congratulations, and that you are well on your way to discovering the gem of Lexington's radio market, WRFL 88.1 FM. I know that in the past we have been classified as something of a "punk rock" station, catering only to those who remember what Henry Rollins wore at the '85 Black Flag show in Cincinnati. Well, we're not like that in real life, in fact, we are a whole lot more. By tuning your radio to 88.1 and looking at our daily schedule (included in this magazine), you will find a cornucopia for musical connoisseurs. I know you're thinking I'm full of shit or something, but before you put this down, indulge me a bit and read on

WRFL is U of K's STUDENT RUN RADIO STATION. This means that we are staffed and managed by UK students. It is through this dedicated group of people that we are able to bring you the quality programming you deserve. We are not here to preach or place ourselves out of reach--just the opposite. I took this position to accomplish a number of things this year:

- #1. Make WRFL more accessible to all students.
- #2. Bring WRFL out of the gloom of the Old Student Center and into your radios.
- #3. Let you know that we are here on campus and are always willing to listen to any and all comments you may have regarding our operation.

I know these points may sound somewhat shallow, but they are critical aspects of our operations.

To those of you who may think we suck, play only underground music, or whatever else, we are considered to be one of THE TOP COLLEGE RADIO STATIONS IN THE NATION--no shit! The diversity of our programming, quality of the music we play, the absolute dedication of our staff, and the support of our audience make Radio Free Lexington possible.

Now that you've gotten this far, let me clue you in on the changes I've made for the coming year. The most notable of the many changes is in our time block breakdowns. Instead of running 11-2, 2-6, 6-8, and 8-11... we are now operating in 3 hour blocks starting at midnight. Hence, 12-3, 3-6, etc....

Okay, so you're not impressed; well, how about the additions of a Folk Show (to be named later) on Thursday nights from 10pm to 12am and a Funk Show offering all the best classic and modern funky jams late night Friday from 12am to 3am. As if this is not enough, every day from noon to 1:30pm you can catch an hour and a half of jock's choice. This is when the jock can ramble on about whatever he or she chooses, be it Jazz, all the R.E.M. you can handle in 90 minutes or maybe Gregorian chants with a twist of Rap. This unique 90 minutes offers a great lunch date for those doomed to eat alone. A special offering for everyone stuck in 1975 rears its ugly head on August 22 when WRFL brings you the SunShine OverNite every late night Friday from 12am to 3am. This may be the most nostalgic three hours on Radio today. It might make you sick, or it might bring back memories of yesteryear when John Travolta was cool and the Bay City Rollers reigned supreme.

Weekends on WRFL are basically the same with a minor adjustments made to the time schedule. So don't worry, on Saturday you can still get the only Bluegrass Show in Kentucky. On Sunday, the classic Hot Burrito is there for a flair of

Country (sorry, no Billy Ray Cyrus found here!). Our Local Music Show will continue to showcase the finest talent in Lexington and the surrounding areas. thanks to Hap and Allyson who are taking this show to areas not traveled before. I could go forever, but if you're reading this on the john, You're probably closed to finished. I'll try to wrap this up.

All I can say is tune in, call us, and come on down. Give us a try-- I think you'll be pleasantly surprised with what you find and hear. As you browse through the rest of this Program Guide, remember that we offer numerous services, one of which is FREE Public Service Announcements to groups conducting non-profit activities. This is just our way of trying to assist the community of Lexington and the UK community through providing an alternative to commercial radio.

I look forward to hearing your comments, which can be made by calling me at the station during business hours at 257-4636, or by dropping a letter in the mail to: WRFL, Box 777 University Station, Lexington, Ky. 40506-0025. Thanks for indulging me, I'm finished now.

--Rick Jamie, WRFL Program Director

Tonio's

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LISTENER *mail...*

DATELINE: STANFORD, KY.

(or the first real piece of "listener mail" that RiFLe has recieved in over four years)

Dear RiFLe,

Like many, if not most, I was excited when WRFL first went on the air. At last, A REAL alternative to the AOR, classic rock, top 40 blues. Until the advent of WRFL, the only place you could hear this type of programming was WVXU at Xavier University in Cincinnati. An excellent station, but hard to receive with any clarity, mainly late at night. So, all was right with the world. It seemed that God was in his heaven and WRFL ruled the airwaves.

In November of 1992, another local radio station began broadcasting on 88.1, the same frequency on which WRFL is located, with a so-called "educational, non-profit, wholly religious" format. Don't ask me how, but suddenly a retired Baptist minister and his wife had begun to render unto radio what Pat Robertson, the 700 Club, Jerry Falwell, and Rush Limbaugh had done to television. The last regional bastion of freedom of expression, creativity, and free speech was being bludgeoned by merciless thugs, chortling to themselves at how easy it had been.

I wasn't pleased, however. Having WRFL snatched away from me was tantamount to the end of a love affair, I started calling the offender, WDFB-FM. Most of my calls weren't taken very seriously, and the station soon went to a 24-hour format. I started writing letters and running my phone bill up to just this side of the national debt--calling the FCC offices in Washington, the ACLU, even Gatewood (Galbraith)'s office--none of whom were much help. I also spoke with several staff members of WRFL, who were likewise puzzled by what had come to pass.

During the last week of June, a letter finally arrived from the FCC. The letter informed me that the FCC does not make policy with regard to content--that is, the type of programming a station may broadcast (in the interest of fairness, and to promote competition in the marketplace). However, they declined to comment on several other points of ethics, morals, or conduct of radio broadcasters. Some of the things they wouldn't discuss:

- *Why was the community not informed of WDFB's plans to use 88.1 as their FM band?

- *Why was no one at WRFL informed?

- *Why did WDFB insist in using 88.1, when there were at least five other frequencies open to them at the time that they went on the air?

- *Why were WDFB granted a programming license at all, when no fewer than 13 other applications from the same area were denied during the same period of time?

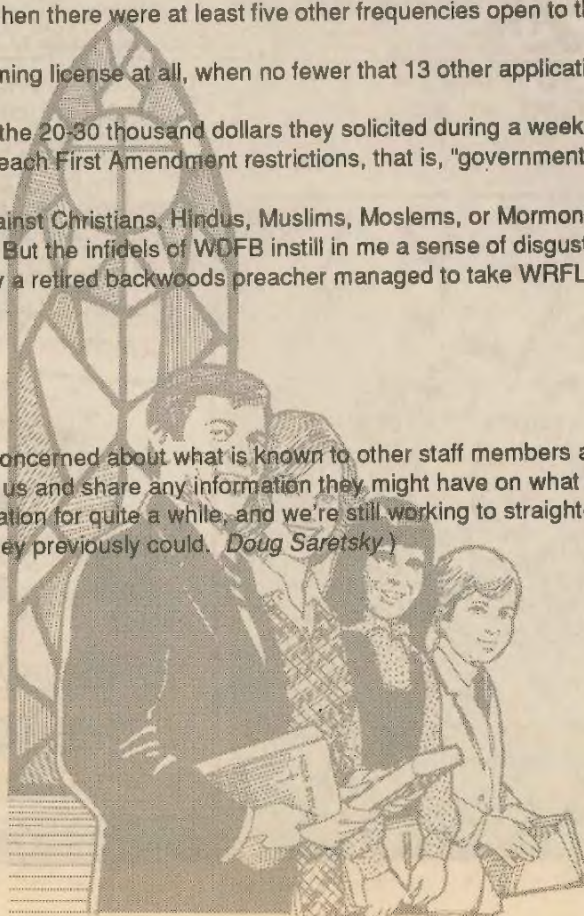
- *To whom are WDFB accountable for the 20-30 thousand dollars they solicited during a week-long fundraiser?

- *Does FCC policy and practice breach First Amendment restrictions, that is, "government shall make no law respecting the establishment of religion?"

Please understand, I have nothing against Christians, Hindus, Muslims, Moslems, or Mormons--or, for that matter, the mass of humanity I meet and live with every day. But the infidels of WDFB instill in me a sense of disgust and loathing. I am not advocating censorship. All I want to know is how a retired backwoods preacher managed to take WRFL off the air in this part of Kentucky.

R.E. Bareaux
Stanford, Ky.

(Editor's note: Certainly we at WRFL are concerned about what is known to other staff members as "the other 88.1." We encourage our listeners to get in touch with us and share any information they might have on what seems to be the total antithesis of WRFL. We have been aware of this situation for quite a while, and we're still working to straighten things out. Sorry for those who can't receive our signal before when they previously could. Doug Saretsky)



GUMPTION

THE JESUS LIZARD BLASTS IN TO THEIR SET "I DODGE OFF TO THE SIDE TO FINISH MY DRINK. IT'S PACKED + WRITHING "CLOSE QUARTERS AND I DO TRY TO BE A GENTLEMAN!"



BOY, DO I FEEL LIKE A DOPE WHEN I LATER SEE HER DEEP IN THE PIT, UP AGAINST THE BRUICIEST THUGS GIVING AS GOOD AS SHE GOT + PIPE!!



I MEAN, SHE WAS SO TINY, AND SHE PLOWED THROUGH THAT MAELSTROM OF BRUTE FLESH LIKE ONE OF THE ERINYES IN LITTLE HOUSE ON THE PRAIRIE DRAG!



AFTER THE SHOW, WE SAT ON THE STAGE, + HAD AN INTERESTING CHAT RE: THE PROS + CONS OF SLAMMING..



SHE WAS COOL, SHE WAS CUTE "SO WHAT THE HELL, I DID THIS ABOUT HER..

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BLOCK SHOWS

YOUR FAVORITE MUSIC IN ONE BIG DOSE!

JOCK'S LUNCH

Monday through Friday, Noon-1:30pm

Hosted by Various Jocks

For 90 minutes, Monday through Friday, you'll be treated to a surprise lunch-time buffet ranging from Jazz to a binge and purge of your favorite artists. Because Jock's Choice is what it implies, you may never know what may turn up during lunch. Pull up a chair to our table and get yourself a big helping of mystery meat and tuna surprise, and oh yeah, music music music!!

PACIFICA RADIO NEWS

Weeknights, 6:00-6:30pm

This is not NBC Nightly News. Pacifica Radio News is news as it *actually* happens. This is news you can use, not news that uses you.

HITCHHIKER BLUES

Saturday Nights, 6:00-8:00pm

Hosted by Bobby Ray

Not limited by the confines of Blues Proper, Hitchhiker Blues roams from early Delta Blues to Country, from post-war Chicago Blues to Jazz to Blues Rock, and anywhere in between. There is no territory the adventuresome spirit of Blues fears to tread. Dare you catch a ride?

CELTIC HOUR

Sunday Evenings, 5:00-6:00pm

Hosted by Lori O'Connor

The Celtic Hour will feature traditional and modern music of the Celtic Lands: Ireland, Scotland, Brittany, Wales, Isle of Man, and Galicia. Also included will be music with Celtic influences from around the world. You'll hear music from the likes of the Chieftains, Planxty, Clannad, Alan Stivell, Altan, Nightnoise, Capercaillie, and many more.

ENTROPIC SYMPHONIES

Monday Nights, 9:00pm-12:00am

Hosted by Chris and Wayne

No longer is a college "metal" show composed only of music about dragons and sexual exploits sung by over-leathered, under-talented rock stars. Thankfully, the parameters have expanded. Tune in for some "Music for the ears to bleed by.". We even play requests.

WRFL's ALBUM FEATURE

Sunday Nights, 9:00pm-12:00am

Every Sunday, tune in for WRFL's Album Feature. For three hours, we offer you the best current and classic albums known to man. If you are tired of what other stations have to offer, try us. We think you'll like it.

WRFL's NEW MUSIC PREVIEW

Wednesday Nights, 10:00pm-12:00am

Each week, WRFL gets in anywhere from 30 to 60 new releases from record labels just dying for some airplay. What happens to the majority of them? Well most of them suck, but by whose standards? WRFL will bring you the New Music Preview or, as someone so aptly put it, "The Good, the Bad and the Ugly.". *Everything* sent to WRFL will get a play on this show. Due to the very nature of such a showcase, prepare to hear great music back-to-back with some of the worst crap imaginable. Find out just what horror stories the record labels are presently putting out.

5 MINUTES OF FUNK

Early Saturday Mornings, 12:00-3:00am

Hosted by Nubia

This is more than just a funk show. This is a journey through "Funkland" and beyond. You'll hear from the likes of Parliament, Funkadelic, Parlets, Quasar, Barkays, the Disciples of Funk, Dee Lite, and many others. What is "Funk"? Listen and learn that "Funk" is more than just a four letter word.

ROOTS N' CULTURE

Monday Nights, 6:00-9:00pm

Hosted by Tim and Kristin

Relax your body and soul every week with a three-hour trip to Jamaica. The finest in Roots, Rock, and Reggae will be served up to feed your natty soul. From classic cuts by Bob Marley and the Wailers to the latest riddims haunting the dancehall, you'll get it all. We'll get you positive-ized, zion-ized, and satisfied, and we're guaranteed to make your body move.

THE HODAD HOOTENANNY

Tuesday Nights, 9:00-11:00pm

Hosted by Rob and JoMama

From Rockabilly, Surfabilly (well, all the "Billys" for that matter), Garage, Punk, and Country, Rob and JoMama spin a variety of unproduced, unreleased, unrehearsed, and unauthorized music that you'll seldom find. Tune into a fabulous show which gives you the likes of Haskil Akins, Reverend Horton Heat, and some guy who boasts that he can croon like a frog without a home.

COUNTERSPIN

Saturday Evenings, 5:30-6:00pm

Journalistic slant or blatant bias? The nation's most aggressive media watchdog, Fairness & Accuracy in Reporting, sinks its gleaming fangs into the week's worst cases of media bias. Including in-depth interviews with the media's big guns, Counterspin rarely holds back on tender issues. Tune in.

WORLD BEAT

Sunday Nights, 6:00-9:00pm

Hosted by Bill

Presenting a selection of songs from just about any location on the globe, World Beat introduces you to a broad spectrum of types and styles of music. You'll hear rural African Blues and the searing electric guitars of Zairian soukous. You'll hear classical Indian ragas and old Calypso songs. You'll also hear the latest Soca music from this year's carnival celebration in Trinidad. World Beat offers you the whole world to choose from. Tune into WRFL's musical travelogue for a listening adventure.

BURNING SENSATION

Early Friday Mornings, 12:00-3:00am

Hosted by Pat, Jay, and Doug

Negative outlooks, nihilistic dreams, post-apocalyptic views of the future...that's Punk Rock. Like it or leave it, love it or lump it, believe it or not. AAAUUUUUUUGH!!

HARD TRAVELIN' REVUE

Thursday Nights, 10:00pm-12:00am

Hosted by Tim

The music of the Hard Travelin' Revue ranges from traditional folk songs evolved over many generations, to contemporary folk rock. Travel along from the coffee house circuit of the 60's folk boom to the work songs of the plantation fields. From Folk Blues to Sea Chanties, the Revue showcases music that freely changes as it travels from person to person, generation to generation, and country to country.

THE VIGIL

Sunday Mornings, 6:00-9:00am

Hosted by Tanya, Nathan, and Scott

No masks. No hype. Just honest music about faith and belief that won't insult your intelligence. From Funk to Folk, Rap to Rave, Industrial to Inspirational, the Vigil lights candles in the darkness and keeps watch until dawn. Join in with requests, comments, and questions. Rise with us and keep the Vigil. You may be surprised by what you hear.

THE BEAT BASH

Friday Nights, 9:00pm-12:00am

Hosted by DJ Cosmic and Disco Tam-Tam

Gyrate to three hours in the mix: House, Alternative, Tekkno, Acid, Post-Industrial, and anything danceable from London to Chicago or Brussels to Berlin. We guarantee that any hot dance track you've heard in the clubs was first heard here. The Beat Bash gives you what you cRave.

WMMT's MOUNTAIN NEWS AND WORLD REPORT

Saturday Mornings, 11:30am-Noon

Straight out of Whitesburg, WMMT's Mountain News is the weekly news magazine from Appalshop, focusing on issues that affect the people of Eastern Kentucky. Covering topics from energy and the environment to medical and social service information, WMMT's Mountain News is Central Kentucky's only regular broadcast link to Appalachia.

HOT BURRITO

Sunday Mornings, 9:00am-Noon

Hosted by Matt and Rob

Believe it or not, country music has a strong underground following that is growing larger everyday. Full of the best in traditional and progressive Country, Hot Burrito is your home for the ultimate in Country and Western.

LOCAL MUSIC

Friday Nights, 6:30-9:00pm

Hosted by Allyson and Hap

Have you ever been grooving to your favorite local band in your favorite neighborhood pub and thought to yourself, "Man, it would be so cool if I could enjoy these guys in the privacy of my own home without actually having to invite them over!" Well, look no further. Once a week, WRFL brings you the finest from Lexington and the surrounding region. You won't have to pay three dollars for mixed drinks either!

WOMEN'S MUSIC

Sunday Afternoons, 3:00-5:00pm

Hosted by Lori and Todd

They're everywhere--Women! Thousands of them, sailing forth into a possible no-choice future with the guts, guitars, and Grrl-power to make their \$.63 an hour rock harder than your dollar. Caressing the soul with a siren-song, Women's Music pulls you into the web of the black widow. Grandma, put down the acoustic and plug into the goddess amp.

THROUGH THE LOOKING GLASS

Early Sunday Mornings, 3:00-6:00am

Hosted by Amberly

Savor the shimmering and shattering of psychedelic sound and experience music so vivid you can taste it. Guitars melt in a firestorm of chocolate ecstasy. Keyboards contract in crystals of frozen raspberry ice. Time and space fuse into one ultraviolet aural symphony. The Mad Hatter is having another tea party, come Through the Looking Glass and join us.

STREET INTELLECT

Early Wednesday Mornings, 12:00-3:00am

Hosted by Randy, Wayne, and Rob

Don't be alarmed by the serious bass and funkiness blasting through your speakers. It can only mean one thing: Street Intellect. Each week you can tune in and check out the latest and oldest jams from the street.

SUNSHINE OVERNITE

Early Sunday Mornings, 12:00-3:00am

Hosted by John Aloysius Burroughs VI

Now that the 90's are here, the 70's are back in full force. Sort of like the 50's were in the 70's, and the 60's were in the 80's. The little brothers and sisters of last year's hippie-wannabes are now wearing polyester. The 70's brought the last glimpse of innocence, and the first glimpse of reality to an entire generation. The 70's are back, and WRFL, the only radio station in Lexington where the sun shines at midnight, has them.

WRFL's WEEK IN REVIEW

Sunday Afternoons, 2:00-3:00pm

Hosted by Rebecca and Eric

WRFL's own news and sports program. Tune in each week for WRFL's news and sports team.

CATACOMBS

Early Thursday Mornings, 12:00-3:00am

Hosted by Bill

What is Catacombs? Catacombs is Underground. It's the obscure, the offbeat, and the insane. It's Max Ernst blowing his nose on the shroud of Turin. It's monster sex and angel violence. It's having having seen *Fingered* 23 times. It's men behaving as beasts and women becoming gods. Ya'll come down now, hear?

BLUE YODEL #9

Saturday Mornings, 9:00-11:30am

Hosted by John and Dave

The Blue Yodel #9 is the only radio show in central Kentucky that plays bluegrass and acoustic music. You can hear the contemporary bluegrass sounds of the Lynn Morris Band, Northern Lights, and Weary Heart. Also, stick around for some of your old favorites like J.D. Crowe, Flatt and Scruggs, and the Osbourne Brothers. Every week, check out the best and only bluegrass on the airwaves.

TOWN HALL

Wednesday Nights, 9:00-10:00pm

Hosted by John Clark

WRFL's own listener call-in show dealing with concerns on local, national, and international levels.

SACRED AND SECULAR
Saturday Mornings, 7:00-9:00am
Hosted by Rhonda

This show will feature music from the Gregorian Chant, the source of all subsequent music, to the contemporary classical compositions. The emphasis, however, will be on medieval to Renaissance music not usually heard over the airwaves. Sample some sublime sounds on Sacred and Secular.

CRITICAL VOICE
Sunday Afternoons, 1:00-2:00pm

Kentucky's most biting news program, drawing on the nation's leading alternative news networks. Critical Voice dissects topics of political corruption, environmental politics, racism, U.S foreign policy, women's issues, homelessness, AIDS updates, and much more. Meet the stark fist of reality every Sunday afternoon.

LATE, LATE SHOW
Early Friday Mornings, 3:00-6:00am
Hosted by Jeffrey Scott Holland

Junk store and yard sale finds. Budget rock. Mind-bogglingly obscure big band radio transcripts. Antique blues 78s so crispy you can barely hear a lone voice moaning thru the static. Old home recordings of forgotten nobodies. Soundtracks to films long lost. Poetry and readings from 1001 bitter unrecognised geniuses. Scary Organ records. Sound effects records. Records that skip. Small-time regionally-made albums by lounge acts, traveling evangelists, "comedians", and primitive teenage combos. Children's records. Cassettes and records meant to accompany filmstrips in elementary school. CAN YOU TAKE IT?!

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NO MATTER WHAT THEY ARE...

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CONCERT *review...*

ROSANNE CASH at the Kentucky Center for the Arts in Louisville Kentucky

Carrying on the family tradition, Rosanne Cash brought that restless Cash spirit to Louisville on July 28th for a show that "dad" Johnny Cash would have been proud of. Though not because of her adherence to traditional country music style (Rosanne has decidedly parted paths with that genre). Instead, Mr. Cash would have been proud of the manner in which his daughter kept the crowd on its collective toes with a mixture of new and older material.

Ms. Cash's ninety-minute set included some of her most popular tunes from her country era, such as "Seven Year Ache" and "Tennessee Flat Top Box" (the latter from her album, "King's Record Shop", that was named after a now-defunct Louisville record store). The set also featured some new non-country material such as "Seventh Avenue", "Roses in the Fire", and "What We Really Want".

Rosanne also performed a brand new song called "I'll Change For You", which demonstrated lyrics uncharacteristic of her predominantly feminist songwriting style. Also incorporated into the performance were covers of Lucinda Williams' "Cescent City", the Beatles' "I'm Only Sleeping", and an old showtune entitled "Lovely".

The selection of material, along with a top-notch band (including guitarist/producer/songwriter John Leventhal) made for the type of evening that is typical of the Cash clan. As Rosanne reappeared onstage to deliver a second encore for her admiring crowd, she said, "I'll take this home with me. Thank you."

Thank you too, Rosanne, for a show the audience could take home as well



DEJA VU



SHOES

Corner of Maxwell & S. Upper
Lexington, Kentucky 40508
606 255 2565

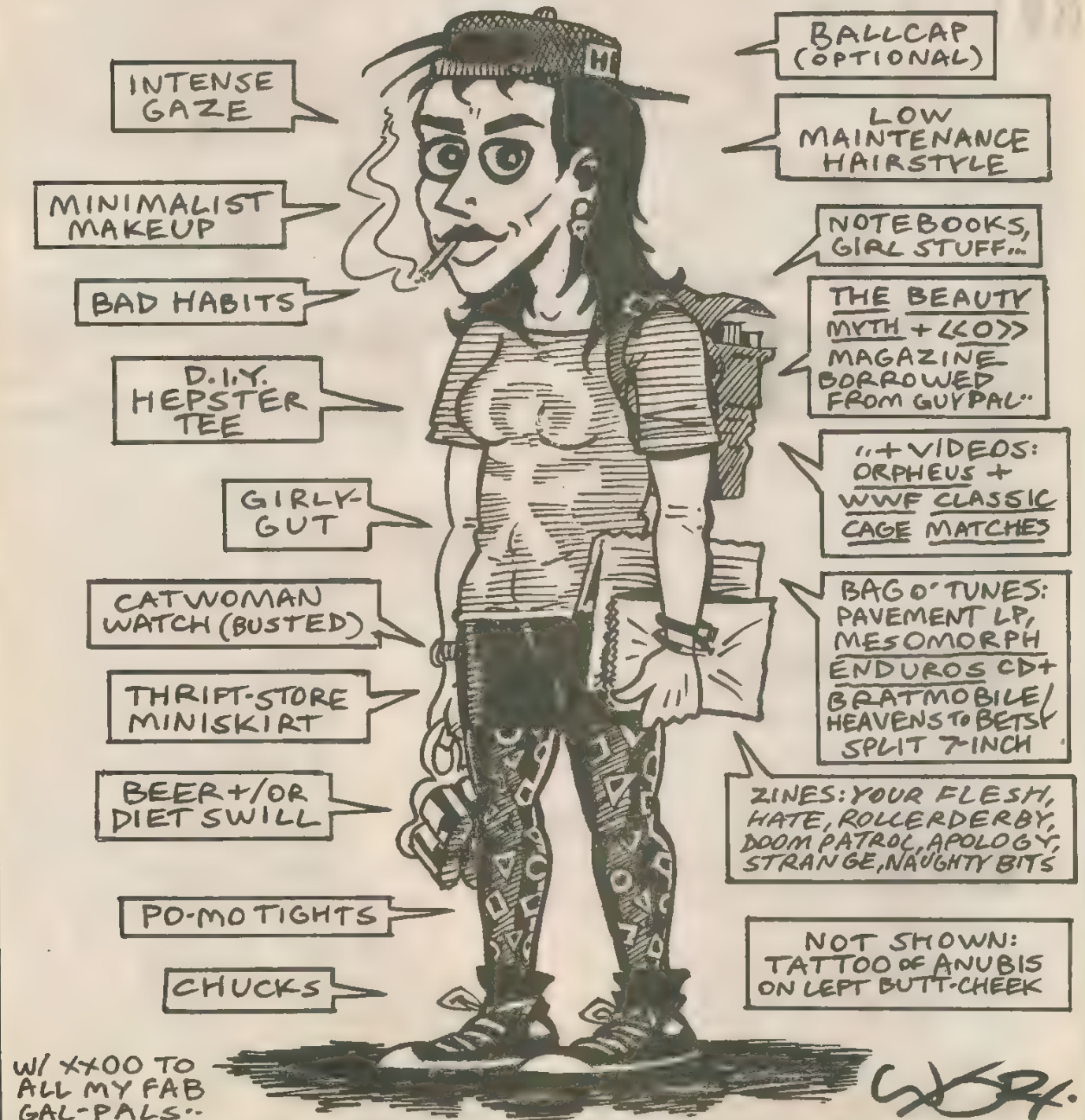
review by
Bobby Ray

Kennedy, just Kennedy. That's her name. While many agree that she deserves the title of "least favorite VJ" (she earned the title in last year's Rolling Stone Magazine Readers Poll), for one, find her a breath of fresh air on Music "Be like us or else!" Television. As the irreverent host of MTV's Alternative Nation, she seems to be the only female VJ without Cindy Crawford aspirations and she doesn't take herself or her role very seriously—thank God! It's about time MTV got someone like her. It's refreshing to have someone like her to ridicule the primadonnas of the "Alternative Music" scene. Anyway, considering the television lifespan of most MTV VJ's, she'll be doing Doritos ads before you know it. Eventually she'll drift off into obscurity, and if she's lucky, her name might appear in a 1990's version of Trivial Pursuit. --Kenn S. Minter



SHE'S YOUR DOWNWARDLY MOBILE DREAM-DATE, A FANBOY FOX, AN UNDER-EMPLOYED APHRODITE, A SLACKER SPHINX, A TWENTYNOTHING TEMPTRESS! SHE'S...

LOSER CHICK



TEXT ©1993 AMY BOUCHER / ILLUSTRATIONS ©1993 BILL WIDENER

HOW TO BE



LOSER SLACKER

*Bored with the burden
of glitz & glamour?
Generation X-pert*

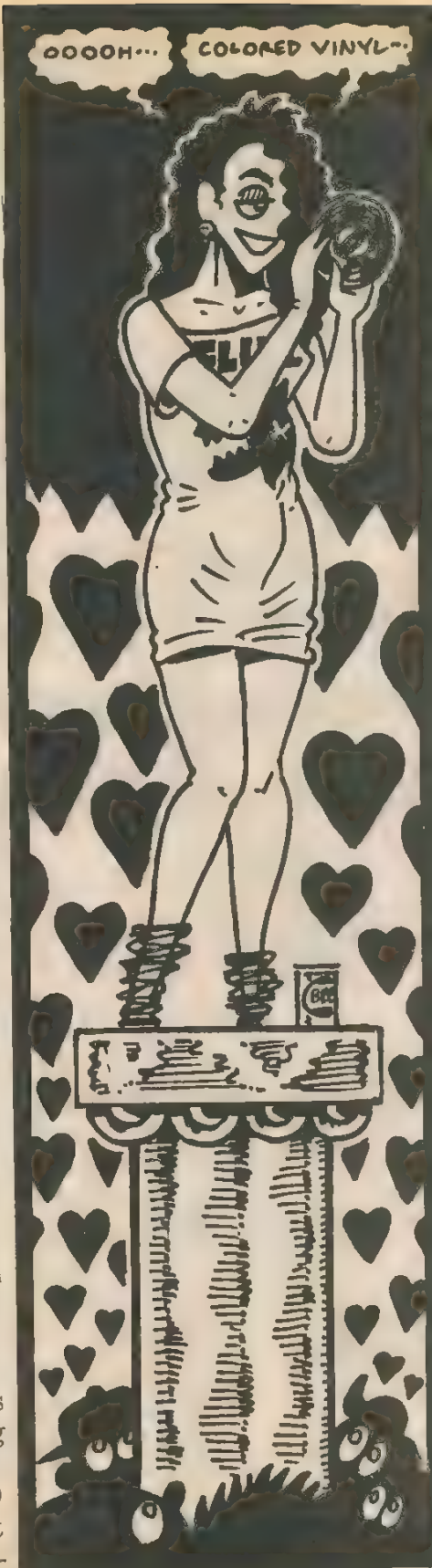
AMY BOUCHER

*guides gals to the
ease & ecstasy
of becoming a
slacker sex symbol!*

It's taken what seems like ten years to start this article, since I kept putting it off so I could watch re-runs of *Sightings* and *Jessie Clark Middle School Book Reports*. Actually, I was just too lazy to get started, since writing would involve a certain amount of creativity and, worse, effort. After all, why do something productive when you can sit around with your friends and argue about which brand of beer is better, Keystone or Busch Natural Light, or which *Simpsons* couch scene is the most hilarious.

I'm getting sidetracked already, which is really the whole point of being a loser. Unless you live in a plastic bubble (not impossible these days), you've probably read something about the whole subculture of babybustingm-tvgenerationxtwenty-somethingmcjobber middle class drop-outs springing up everywhere from college towns to suburban wastelands all across the country. Depending on whose (anal aging baby boomer's) theory you believe, these kids are either self-centered wastrels who don't deserve to live or disillusioned yet promising end results of the "Have It All" Eighties. In any case, it also may have occurred to you that this is a distinctly masculine environment, profuse with long hair, flannel shirts, loud guitars and beer.

So what's a chick to do? Well, isn't it inherently sexist to define a certain lifestyle choice as being exclusively masculine? What should stop a woman from enjoying the loser style of life? Today's "sassy" young riotgrrl would probably rather mosh than attend a support group for Women Who Love Too Much and Fret About Cellulite On Their Thighs. If I could, I would publish a magazine called *Skanky*, with articles like "How to Avoid Getting Killed in the Pit and Still Have a Good Time" and "10 Ways to Hide a Beer Gut While Wearing A Mini-



Skirt". Years of beer drinking, pot smoking and pizza eating will certainly leave you feeling just a little skanky, but hey, it's all in the name of a good time. *An author's note:* please do not confuse us loser chicks with actual Riot Grrls. While the goals and ideals of these brave women are certainly admirable, they require a certain amount of effort and activism. God forbid that we should break a sweat doing something worthwhile!

And gals! Being a loser chick is easy and fun! You can usually count on the ratio of male to female in your circle being about 10-to-1, so you will always be the center of attention, the belle of the ball, the girl of someone's dreams (even if those dreams are a bit perverted). Why be just another part of the too-fashionable, over-lipsticked horde when you can relax in comfort and style in your own home, queen bee of the collector-scum hive?

Also, ladies, these overgrown boys are not predatory or sexist- anyway, at least not within earshot. Most of them are so intimidated by the thought of actually making their dreams a reality that you will be treated as a weird combination of Goddess/Cool Big Sis. This can be frustrating if an actual romantic interest on your part does arise; prompt and decisive action on your part may be necessary. This

So what's a chick to do?

intervention may be tricky, but, if successful, quite satisfying; there is nothing for a woman in our patriarchal society like the feeling of being worshipped. Most of these guys would jiz all over themselves at the thought of that perfect dream-babe curvaceously filling out her Flipper t-shirt while lasciviously fondling her limited edition blood-red-vinyl Am-Rep single.

You may ask, all three of you who are truly interested, what's the loser chick "look"? Well, the same as any guy, but with tits. Actually, there are so many different looks that an alternative kinda gal can go for that one must be careful not to overstep one's bounds. There's the enduringly popular "goth" look, the hardcore punkette look, the beatnik look, the hippie-cum-earthy look. But the best look for you would be flannels, t-shirts, mini-skirts, interesting leggings or tights, and the occasional "vintage" (ie used and cheap) togs. The trick is to look sexy but unpolished and natural (men love that faux-natural look). Hint: watch *120 Minutes* and read *Flipside* for details. Also, don't put too much effort into your beauty ritual- that would defeat the whole purpose of being a loser. The key word here is *low maintenance*.

Of course, there is a downside. It's always preferable to have a male escort when venturing into the local comics shop to buy the latest issue of *Eightball*,

and you will find yourself protesting vehemently that, yes, you are buying those records for *yourself* and not your boyfriend. Sexism may rear its ugly head when you try to act the fangirl after the show at your local club and are taken for a sex-crazed groupie (it may seem unlikely, but I've seen it happen). There is also the Wendy Syndrome: you may find yourself acting as surrogate mother to your

to early childhood days, when male-female roles were less clearly defined. After all, didn't everyone watch cartoons and that striped-shirt 70's classic, *Zoom*?

And finally, you may find yourself open to probing questions from the uninitiated: do you actually like pro-wrestling? Isn't that music kind of loud? Wouldn't you rather listen to Juliana Hatfield? But, these



particular band of lost boys, consoling them about their love-life (or lack thereof) and sewing buttons on flannel shirts.

There also may be something of a cultural gender gap- chances are you spent your carefree childhood days watching *Little House on the Prairie* and playing with Barbies, not *Six Million Dollar Man* and *Star Wars* toys. Childhood pleasures, you will find, are endlessly rehashed and relived, so this disparity could be a problem. Perhaps you might regress

days, with "alternative" culture becoming more and more mainstreamed, you may not have to proffer so many excuses/explanations. After all, what would Courtney and Kim say?

So don't think of yourself as a girl living in a man's world; think of yourself as a woman indulging in "traditionally male-oriented" pastimes. Sit back and enjoy: just avoid real life and its heavy responsibilities (in our case, marriage and childbirth) as long as you can, and remember: no sexism allowed!

The same as any guy, but with tits.

MUSIC *reviews...*

Supersuckers- "She's My Bitch" 7" (Sub Pop)

What a damn shame--the only thing I've heard from these guys that I'm really disappointed by. The A-side, "She's My Bitch", is your typical Supersuckers tune; loud, fast, minimal punk rock. But the B-side, "Drinkin' and Drivin'", jes' plain sucks! It's a stupid song that the band recorded "in the van somewhere." Jeezis! I guess it's okay if you're in a band and you wanna screw around, but save the vinyl space for the real songs, dig?

Spazz- 10 song EP (Slap A Ham Records)

This is more like it. Spazz hail from southern California and lash out with one of the most devastating singles I've heard so far this year. "But how can they fit ten songs on a 7-inch record?", you whine. I answer, "Because they're all fuggin' twenty seconds long!". Totally reckless and brutal like the Melvins meet Negative Approach.

Ted Bundy's Volkswagon- S/T 7" EP **Star Strangled Bastards- 7"** (both on Wrocklage Wreckords)

Finally it looks like Lexington is getting somewhere musically. Ted Bundy's Volkswagon play a very powerful brand of sludge-rock and if you're not down with them, you lose, pal. What consistently gets me about these guys is that they're four of the nicest musician-types I've ever met and then they bash out psychotic jams like "Hulk Mad" and the popular "Rush Needs A Bullet" (both on this EP). Kinda makes you wonder who's running around out there....Star Strangled Bastards is Matt Earley's (ex-330 High, Leather Jesus) new band. They play kind of a heartfelt Superchunkesque guitar-driven rock and their new 7" is definitely a keeper. If you're one of those "scenester" types, be sure to check out both bands live--they rock!

Various Artists- "Apocalyptic Convulsions" 10" (Ax/Tion Records)

Definitely the crustiest thing I've heard in awhile--this comp features the latest innovators in OOOOghhh!! Tracks from bands like Disrupt, Jesus Chrust, A.C., Infest, and Agathocles make this a

wet dream for any freak that's even *remotely* into "stenchcore".

Deprived/Resist- split EP (Profane Existence)

I've been waiting to spill the beans over this one for awhile. From a musical standpoint, this is a good record. Both bands specialize in a potent variety of pissed-off, political punk rock. But what deludes me is all the accessory bric-a-brac that I see from bands like these (Resist in particular). I mean they have stickers, patches, T-shirts...the whole shebang. Sure, what they're saying is important, but when a band becomes a fashion craze of sorts, I can't help but wonder who's pulling the strings.

Buzzov-en- "To A Frown" LP (Ailied Records)

This album can be summed up in three words: loud, heavy, and muh-fuggin' PSYCHOTIC (okay, four words). Primal, bash-n'-growl grunge from nearby North Carolina. If you dig Neurosis or old Corrosion of Conformity, this is a sure pick.

Skillet- "A Tasty Treat" cassette (self-released)

One of the wierdest-sounding bands on the Lexington circuit. I can't tell if this tape reminds me of Hole or Naked City. Really cool, depraved underground-type rock. You figure it out, rubberneck.

New Bomb Turks- "Destroy-Oh-Boy" LP (Crypt Records) (also various EP's on different labels)

This band has been the name to drop when you find yourself talking about guitar-driven retro rock. And with good reason--New Bomb Turks' music is the equivalent of driving your Chevy Monza into an oak tree. No room for pansy-assed, cruddy "she left me" type-songs here--just high-octane, gas-guzzlin' ROCK! Plenty of it too!

Pavement- "John Peel Sessions" EP (label unknown)

As ridiculous as this may sound, I love Pavement for the same reasons that I hate a lot of other bands. They're wimps! But this EP features a different kind of Pavement; a noisier, we-don't-give-a-shit-who-stays-for-the-entire-set

kind of band. All of the songs on this EP are really from the gut, but almost break the noise barrier in the process. Shining like the Star o' Bethlehem is the version of "Here" (their LP's official "ballad"), which is swathed in my Bloody Valentine-type FUZZ. Worth it if you can find it.

Various- "Love And Napalm" LP **Pain Teens- "Destroy Me, Lover" LP** (both on Trance Syndicate)

Continuing the tradition of "Love And Napalm", is Trance's latest release of the series, which is a full-length album rather than another 7" EP. All of the cuts on this slab are fantastic--2 tracks each from Crust, Ed Hall, Cherubs, Pain Teens, and Johnboy (a fab new band--kinda like a noisier Helmet). Also worth checking out is the new Pain Teens longplayer, which continues the band's reputation of twisted, insane, aggro-grunge. It's the shit.

Crossed Out/Man Is The Bastard **split EP** (Slap A Ham Records)

A must-buy for any devotee of "power violence" hardcore. Crossed Out are hardcore laced with industrial noise--with six tracks being bashed out in a minute or two. On the flip-side, Man Is The Bastard continue to defy description. This band features ex-members of Charred Remains and Neanderthal. So with that in mind, you're prepared for the attack. Sort of. This is supposedly out of print, so ha ha ha, jerky.

Supersnazz- "Superstupid" LP (Sub Pop)

Imagine a female Ramones screaming and wailing and busting out loud, two-chord punk and you've got Supersnazz. Enough said. This album rules!

Hellnation- "Colonized" LP (Sound Pollution Records)

Raging out of Covington, Ky., Hellnation's latest LP is the ultimate in all-out screampcore. My only beef is that the drum sound is a bit lame, but tracks like "Lied To", "Violent Bigot", and "Police-Police" still shred anyways.

All reviews by
Doug Saretsky

taste

BY KENN MINTER

HI, WE'RE TAKING A POLL. COULD YOU TELL US WHAT KIND OF MUSIC YOU LISTEN TO MOST AND IF YOU HAVE ANY FAVORITE BANDS?

WELL, I'M LIKE REALLY INTO THE ALTERNATIVE THINGS... Y'KNOW, LIKE THE CONNELLS AND DANIELLE DAX. THE COOL STUFF!

OH, AND I REALLY LOVE THE MONKEES! Y'KNOW, DAVEY, MICKEY, FRANK, AND THE ONE WITH THE HAT?!

MAN, I DON'T CARE WHAT ANY-ONE ELSE SAYS, BLACK SABBATH RULES FOREVER!

♪ I AM IRON MAN NUH NUH NUH NUH NUH NUH NUH 2

I DON'T LIKE ANY OF THIS WUSSY SEATTLE GRUNGE ☹️⭐!

☹️!⭐☆ THAT CRAP! GIVE ME THE CIRCLE-JERKS ANY OL-DAY!

AND YOU? DO YOU HAVE A MUSICAL PREFERENCE?

I WAS BORN A FLAMENCO DANCER!

I WILL DIE A FLAMENCO DANCER!

CHING CHING

12

3AM

6AM

9AM

12

3PM

Sunshine
Overnite

Through
the Looking
Glass

The
Vigil

Hoi
Buñito

Critical
Voice
Week In
Review

Women's
Music

Celtic

Street
Intellect

Qatacombs

Thought
Crusade

Late
Late
Show

5 Minutes
of Funk

Sacred &
Secular

Blue
Yodel
#9

WMMT News

WRF FALL 1993

General Alternative Format

A diverse soup of musics including everything from pop, jazz and metal to hip hop, rockabilly and hard rock.

A diverse soup of musics including everything from pop, jazz and metal to hip-hop, rockabilly, and hard rock

Celtic Show

World Sounds

Album Features

Roots Culture

Entropic Symphonies

Ho-dad Hootenanny

Town-Hall New Music Preview

Hard Travelin' Review

In the Neighborhood

Beat Bash!

Hitchhike Blues

Counterspin

Pacifica Network News 6:00 p.m.

6PM

9PM

12

SUNDAY • MONDAY • TUESDAY • WEDNESDAY • THURSDAY • FRIDAY • SATURDAY

ALBUM FEATURES The new, the weird, the classic	ENTROPIC SYMPHONIES Metal	LATE, LATE SHOW Retro, trash, blues, & jazz	THROUGH THE LOOKING GLASS Psychodelia
BEAT BASH! Dance & Techno	5 MINUTES OF FUNK Vintage Soul & Funk	NEW MUSIC PREVIEW The week's latest releases	TOWN HALL Current issues in Lexington
BLUE YODEL #9 Bluegrass & Traditional	HARD TRAVELIN' REVIEW Contemporary & classic folk	ROOTS CULTURE Reggae	THE VIGIL Christian rock
CATACOMBS Underground independent	HITCHHIKER BLUES Wide range of blues schools	SACRED & SECULAR Renaissance & chants	WEEK IN REVIEW News from the U.K. campus
CELTIC SHOW Contemporary & classic Celtic	HO-DAD HOOTENNANY Rockabilly, garage & trash	STREET INTELLECT Rap & Hip-Hop	WMMT MOUNTAIN NEWS News & issues facing Appalachia
COUNTERSPIN Media criticism from F.A.I.R.	HOT BURRITO Alternative Country & Western	SUNSHINE OVERNIGHT Guilty sins from the 70's	WOMEN'S MUSIC Music by women artists
CRITICAL VOICE News from Pacifica Archives	IN THE NEIGHBORHOOD Lexington's local scene	THOUGHT CRUSADE Hardcore, Punk & Thrash	WORLD SOUNDS Musics from around the globe

FIFTEEN SUCCUBUS SIBYL PAIN TEENS BLISS BLOOD

Pain Teens:

the best industrial band in the world. A big boast, yeah, but I'll go to the mat to back it up. As too many practitioners of the industrial aesthetic take the easy way out and choose either to pander to the 120 (beats per) Minutes of the dancefloor or reject any allegiance to form (and, too often in consequence, content) in favor of pure experimentation, Bliss Blood and Scott Ayers, the core dyad of Pain Teens, pursue the Will to Rock with the utmost of intensity.

No matter what musical method they use to express their madness—from the hellish hip-hop of "Lady in Flame", the punk rave-up of "Bannoy", the sensual psychedelia of "She Shook Me Cold", the glacial uber-metal of their cover of the Birthday Party's "Wild World", the ironclad aggrofunk of "It Will", to the genre-rendering noisefest of "Bug in A Can" (fuck a buncha Kafka, baby, "Bug" makes you live it)—Pain Teens sound like nothing else but Pain Teens: electric, eclectic, crushing and cool, sexy and scary and surreal, ruthless, loving, and all too lusciously, hideously true.

Playing at the Wrocklage October 13 as part of WRFL's Alternative Music Month '92, Pain Teens to' the sucka up. Bliss (vox), Scott (gtr), Kirk Carr (bass), and Frank Garymartin (drums) drove an adoring crowd into a dionysian frenzy with a slew of tunes from the most recent lp, *Stimulation Festival*, as well as ripping renditions of earlier work. After the show, I spoke with Ms. Blood, whose business card lists as her occupation "Sex Goddess". She is undeniably that, oh yes; she's also one of the nicest, most intelligent and well-spoken people I've met in this biz, someone who operates from a distinct, articulated philosophy. In retrospect, I wish I'd pursued some subjects, particularly her thoughts re: the Divine Marquis, with a bit more vigor, but I can only plead post-gig afterglow. Having completed a spring tour with Brutal Truth and the Boredoms (!!!!!) that garnered rave reviews, and a new lp, *Destroy Me, Lover*, just out, maybe, Eris willing, Bliss and the boys'll swing our way again, and we'll get another chance to chat at length. Cross your fingers, go buy a Pain Teens record (I suggest starting with *Born in Blood*), and wait with swooning anticipation the return of the best industrial band in the world, Pain Teens.

RiFle: Let me ask you this right off.. During the show, an ex-galpal of mine said that Boss Hog and [the Pain Teens] are the No. 1 "fuck bands" going right now. Do you see that sexual, sensual angle in all your music?

Bliss Blood: Sure, definitely. My whole idea is to make sex seem like something healthy and normal instead of something that should be repressed.

R: But, at the same time, all the sexy talk in your songs isn't exactly about things most people would call "healthy".

BB: Well, you get into it, and you kind of lose yourself- that's the whole point, I guess...

R: One of my favorite Pain Teens songs is "New Woman". I have to admit that I like it because you sound particularly pissed-off and vicious. Do you get a lot of that? Are guys across the country responding to the idea of a strong, almost venomous woman?

BB: Well, that song's inspired by the Marquis de Sade's book, *Juliette*. I was really into the character of Juliette, who's this really strong woman who realizes that the only way to get ahead is to take control.

R: That's something most don't admit about his work, that often the women take a hand in the circumstances.

BB: Yeah, especially Juliette. Justine is more like the eternal victim. But I think de Sade was one of the first feminists, really, in modern times. He's very misunderstood because people take what his characters are saying literally; really, his characters, especially the politicians and clergy-men, are satires of the kind of evil that those people are capable of when they get a lot of power. And people have misinterpreted that as what *de Sade* felt. He was writing from the perspective of the aristocracy. He was looking at the corruption of those around him and it made him sick.

R: Do you consider your attitude

Interview: Bill Widener. Photos: Mick Jeffries.
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to be libertine?

BB: Not really, because I think the libertines are the ones who are in some senses the greatest criminals, people like politicians. I consider Imelda Marcos to be a libertine- 20 thousand pairs of shoes! That, to me, is the height of "libertinage".

R: To a great extent your music dwells on the dark side of life...do you ever have any qualms about that?

BB: No; for me, if you looking at it from an artistic point of view, the reason a lot of people are offended by some things, say even an abstract painting, is because it's telling them something about the chaos and sense of loss in their own soul that they don't want to admit. A lot of the characters whose words I'm writing are lost souls, and I guess the whole point is to look at that and feel "Wow, I'm not that bad- I've got some semblance of sanity left."

R: This quote is from an article (originally published in *Unsound* magazine) I read in *Semiotexte USA* : "To what extent is the fascination with mass murder, genocide, mutilation, etc. all that different from the dissociated and safe violence presented in TV, movies and newspapers, to what degree does the industrial aesthetic function as a way of immunizing and numbing itself against the objects of its own fascination, the fear of death and destruction?" The author was arguing that the constant repetition of images of violence and death in the industrial aesthetic is just part and parcel of what the Situationists call "the Spectacle". Do you feel that's a valid perception?

BB: Yeah, definitely.

R: Do you think that criticism could be levelled at your own music?

BB: I've always been fascinated with horror stories, and got to the point where these fictional stories weren't frightening me anymore,

and the only stories that did frighten me were about real people like Henry Lee Lucas or Ted Bundy, who on the outside were so normal and on the inside were just so seething with hate- it was just so easy for them to take a life, dispose of the body, and then go back to whatever they were doing before...

them is going to be. Otis Toole (Henry Lee Lucas' ofttime killing partner) said, "Stay off of dark roads at night. Don't get caught out in the middle of nowhere, because that's where I'll be."

R: Most of what I've read lately about serial killers has pointed out that they come from lower-middle class backgrounds; unlike *Silence*

to emphasize the hate aspect of the music I play on [Catacombs], but I say that the reason the music expresses so much hate at this time is because the form of love we're allowed is so gutless. You buy that?

BB: Well...in our culture, everybody's always talking about love, singing about love. What they're



Above: Bliss rocks out with guitarist Scott Ayers, the other half of the Pain Teens' comedy dyad. The fellow with the teddy-bear t-shirt a few pages hence is bassist Kirk Carr.

R: Where did this fascination come from- why did you want this fear?

BB: I think it's...a rush of emotion. Fear is kind of thrilling, in a way. And another way of looking at reading about criminals..I feel like people like that are all around, and I want to be as aware as I can of how they think so that I can avoid putting myself in a situation where one of


of the Lambs' Hannibal Lecter, they're not some foreign superman, but are actually the schlub next door, who, due to their lack of emotional faculties, can only express himself through killing.

But, you brought up that [the fascination with fear] is about emotion...passion is allowed only so many forms of release in our culture. For instance, people tend

really singing about is sex, but they're so repressed that they can't come out and say it- you can't talk about it on AM/FM radio, for the most part...

R: [FCC "safe harbor" regulations allow music to use] "fuck" as a word of hate, but not as a word of love.

BB: Exactly. You can't caress a breast, but you can chop it off with a sword. I feel that the



I mean, I had
a really
depressing
childhood.
Two of my
brothers died,
when I was in
the first
grade. I
learned about
death young,
so I guess that
just sort of
liberated me
to get out
there and live
my life,
instead of
feeling like I
was immortal,
because I
think I
would've
wasted a lot
more time if I
hadn't had
that under-
standing.

people committing these crimes are coming from abusive situations, poverty- and if you want to look to the future, the current economic situation in this country is just breeding more dissatisfied, abused, unhappy people who are going to perpetuate this cycle of violence unless we start realizing what's happening and try to change it, and help the people that are fucked up.

R: And "family values" as they're now being preached don't seem to help. Look at Joseph Kallinger (read *The Shoemaker* for the hideous details)- he came from a very hardcore uptight background...

BB: Right, raised by a brother and sister from Germany who adopted him and made him a slave

in their shoe shop..

R: John List is another one I like to point to when some start ranting about "family values"- he killed his whole family because he feared they weren't turning out to be good little Christians.

Speaking of which...something that immediately attracted me to [the Pain Teens] was that we both share a fascination with Jimmy Swaggart. Where does yours come from?

BB: (*Laughs*) He's the best comedian in America! Occasionally he'll be so hilarious that we just can't help recording him.

R: You've used him time and time again. You've done three versions of "Poured Out Blood" (Swaggart's anti-Shroud of Turin sermon), two with Jimmy and

one with you providing the vocals- it's a great rant.

BB: When we play it live, I also add a snippet from *Marat/Sade*. It's a quote from Marat when he's talking about the Church- how the poor, instead of bread, made do with a picture of the bleeding, scourged, and nailed-up Christ, and prayed to that image of their helplessness.

R: Were you surprised when Swaggart got busted?

BB: No- he was cruising for a bruising. See, that's another thing about de Sade that's so great: there'll be a fictional scene where [the clergymen] will be committing all these atrocities, having a really disgusting orgy, and the priest will say, "I have to do these things so when I go to church I'll have something to



really repent, and I can really mean it and tears can run down my face when I'm up there saying 'God, forgive me!'"

I'm not saying that all Christians are like that, but somebody like Swaggart, he's obviously just a scam.

R: Do you perceive a change in your sound from record to

some different people in the band. There's a lot of stuff we do in the studio that doesn't make it onto the records. We'll record a whole bunch of music- some of it will be jams with the whole band, some will be definite songs, some just weird noise- and we take the best ones and put them on the record.

R: The first album, *Pain Teens*,

somebody in their audience burst into flame..

BB: (Laughs)

R:..And at one Throbbing Gristle show, a woman was so overcome by the sonic barrage, she experienced spontaneous multiple orgasms. So what're you guys looking for when you perform?

BB: Hmm... Spontaneous Mens-



record? One thing I noticed about *Stimulation Festival* was that it seemed to be a lot heavier, and it wasn't as eclectic in style as the previous lp, *Born in Blood*. But tonight, when you performed songs from *SF*, they had a more.. peppy feel, they weren't quite as monolithic. Is this a conscious decision or just the result of what works at the moment?

BB: I guess it's transitional. It depends on the lineup. When we recorded *Born in Blood*, we had

that's the compilation from the early cassettes?

BB: Right. Technologically, we've really improved. That was recorded on 4-track, *Born in Blood* was 8-track, and *Stimulation Festival* was 16-track.

R: As my final question..Factrix (legendary early 80s industrial band from San Francisco) once stated their goal was to find the tone they believed to be the cause of Spontaneous Human Combustion- they were looking forward to the night when

trual Cramps!

R: (Laughs) Yeah, I can see that happening with your fans in this town.

BB: Well, y'know, it's funny..I think pain is a much more universal emotion, or feeling, than love. Because some people don't feel love at all, but everybody feels pain. I guess if you eventually feel pain enough, you'll eventually understand what pleasure is. Maybe.

UPCOMING *concerts*

August 26	BODEANS	Bogarts
August 27	THE FALL	Bogarts
August 28	SIMPLE AGGRESSION	Bogarts
September 1	FORESKIN 500	Sudsy Malone's
September 4	CHRIS ISSAK	Bogarts
September 9	LAUGHING HYENAS	Wrocklage
September 14	MATTHEW SWEET	Bogarts
September 17	DRAMARAMA	Bogarts
	THEY MIGHT BE GIANTS / PERE UBU	Bogarts
September 24	JULIANNA HATFIELD/ Madder Rose	Bogarts
September 26	LAURIE ANDERSON	U.K. Singletary Center
October 3	DIRTY DOZEN BRASS BAND	U.K. Memorial Hall
October 19	LIVING COLOR	Bogarts
October 22	KRS-ONE	U.K. Memorial Coliseum
November 6	CHICK COREA	Bogarts

Upcoming in Columbus, OH in September: Superchunk, Gas Huffer, Sonny Sharrock (Call Used Kids Records @ 614/294-3833 for specs)

THE HYPNOTIC EYE

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GET 'EM
WHILE THEY'RE
HOT!!

SATAN ENDURES.

"IT'S REALLY SAD. PEOPLE
HAVE QUIT BELIEVING IN
GOD, BUT THEY STILL BE-
LIEVE IN THE DEVIL."

—JOE COLEMAN

HE'S EVERYWHERE
SATAN AND HIS MINIONS.
JUST ASK AND PEOPLE
WILL TELL YOU...

KISS
THE
COOK

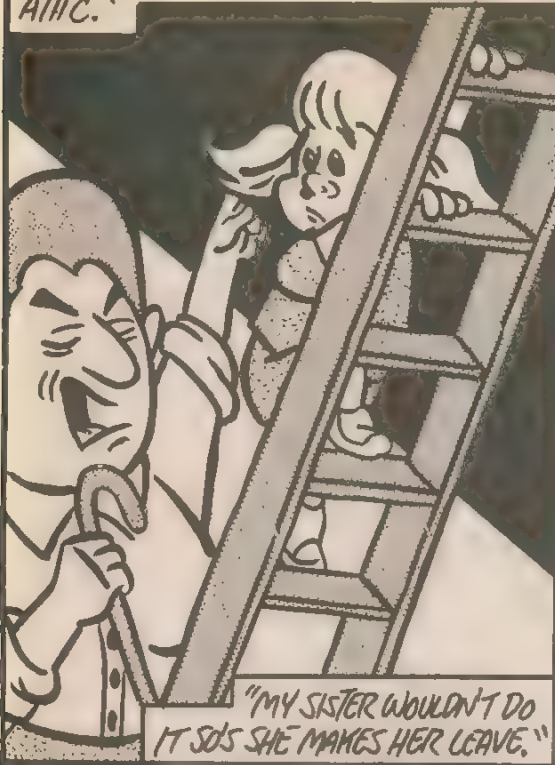
SUMMER OF '73, JACK
BAINES...

WE'VE GOT SOME
DEVIL PEOPLE THAT LIVE DOWN
THE STREET FROM US. AN OL' MAN AND
WOMAN. YOU NEVER SEE 'EM OUT IN
THE SUN.

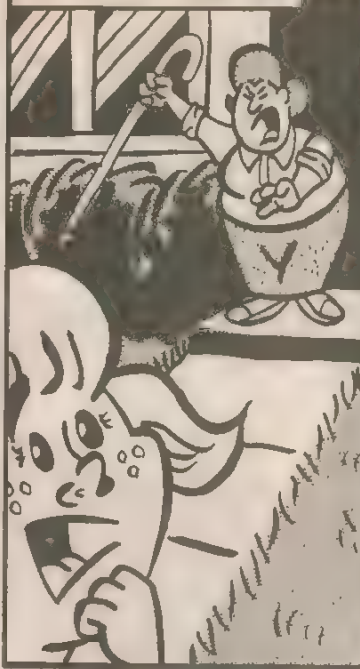
SOME TIME
BACK, MY SISTER WAS IN
THEIR HOUSE...

ART BY KENN MINTER

"THAT OL' WOMAN TRIED TO MAKES MY SISTER CLIMB UP THIS LADDER TO THEIR ATTIC."



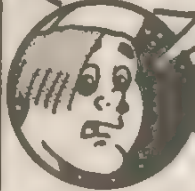
"MY SISTER RAN OUT OF'S THERE AND SHE LOOKED BACK AND SAW'S THE OL' WOMAN CLAWING AT THE AIR WHERE'S MY SISTER HAD BEEN."



HEH
HEH HEH...

STAB!

I HEARD THE OL' MAN TAKES A KNIFE AND SLITS HIS HANDS AND ARMS...

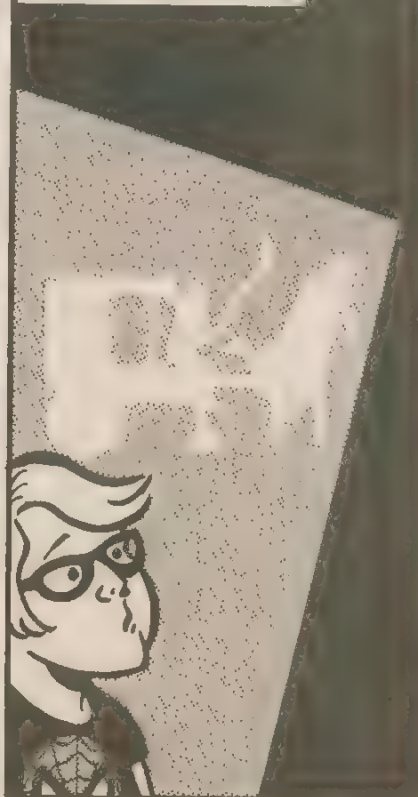


... SO'S HE CAN SUCK'S THE BLOOD AND PEEK AT HIS BONES!

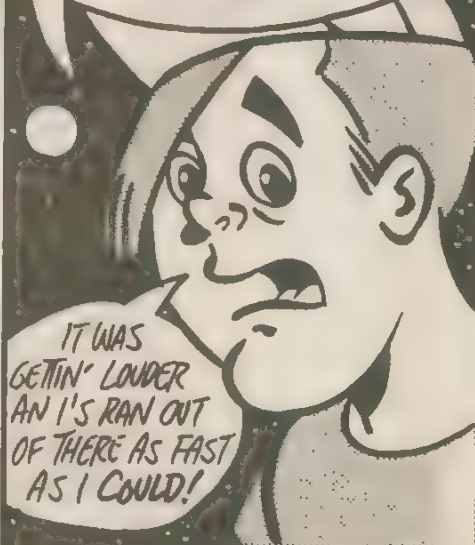
THE FOLLOWING SUMMER, THE OLD MAN PASSED AWAY. THE HOUSE CURS EMPHTED AND PUT UP FOR SALE. I WAS WITH JACK ONE AFTERNOON AND WE BROKE INTO IT THROUGH A BASEMENT WINDOW.



UPSTAIRS WAS A ROOM HE DARED ME TO GO INTO BY MYSELF.



I WAS IN THERE'S LAST WEEK AN' I WAS IN THAT ROOM AN' I HEARD THESE HORSES AN' THAT THING ON THE WALL APPEARS AN' IT WAS MOVING AND I COULD HEAR THE MAN CRACKIN' HIS WHIP!



IT WAS GETTIN' LOUDER AN' I'S RAN OUT OF THERE AS FAST AS I COULD!

JACK ASSURED ME IT WAS THE DEVIL COMING TO GET HIS SOUL.

IF YOU'RE EVER IN A CLASSROOM OR A SMALL CHURCH GROUP, AND YOU'VE GOT TIME TO KILL AND FEEL LIKE GETTING SOMETHING STARTED... BRING UP THE SUBJECT OF **THE DEVIL**.

THE STORIES WILL START. SIT BACK AND WATCH AS YOUR PEERS COMPETE FOR THE MOST HORRENDOUS STORY.

I WILL PERSONALLY GUARANTEE THAT THINGS WILL REACH A FEVER PITCH IN ABOUT TWENTY MINUTES.

← THE ALL-KNOWING AUTHOR

FALL OF '79, HISTORY CLASS...

YES, MS. STEPHENS. THERE IS A DEVIL CHURCH HERE. MY SISTER WAS TELLING ME ABOUT IT WHEN SCHOOL STARTED. IT'S SOMEWHERE DOWNTOWN IN THIS OLD DARK BUILDING. SHE SAYS IT'S PAINTED ALL BLACK AND THE WINDOWS ARE ALL BRICKED UP. SHE TOLD ME SHE WAS WALKING BY THERE NOT LONG AGO...

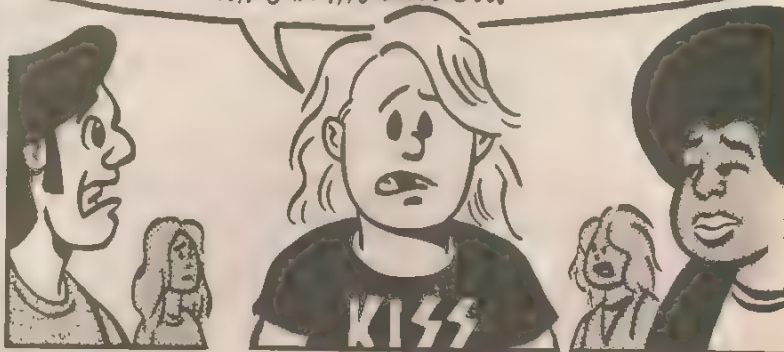
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"IT WAS DARK AND THIS MAN APPEARED ON THE PORCH AS SHE WENT BY. SHE SAID IT WAS REAL SPOOKY BECAUSE SHE HADN'T SEEN HIM BEFORE. IT WAS LIKE HE JUST CAME OUT OF THE SHADOWS!"

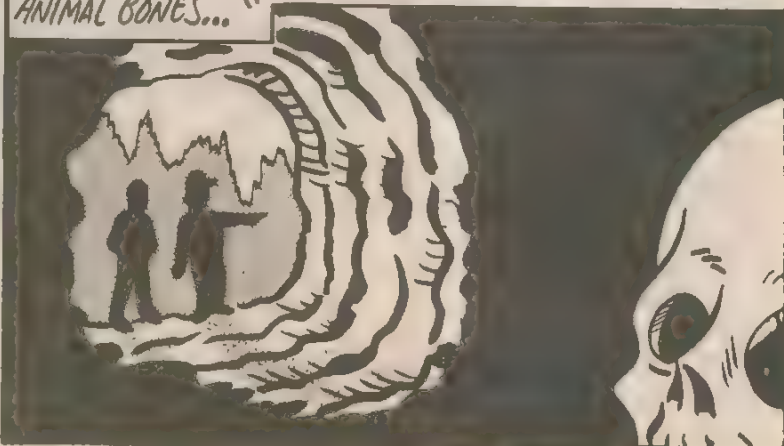


"SHE SAID HE REALLY STARED AT HER AS SHE WENT BY."

MY COUSIN... HE LIVES OUT IN THE COUNTRY IN RUSSELL COUNTY... AND THERE'S LOTS OF DEVIL WORSHIPPERS OUT THERE. HE SAYS THAT HIM AND HIS FRIENDS GO EXPLO—TRING IN THE WOODS...



"... AND THEY FIND THESE CAVES WHERE THESE DEVIL PEOPLE HAVE BEEN AND THEY FIND THESE PITS FILLED WITH SKELETONS AND ANIMAL BONES..."

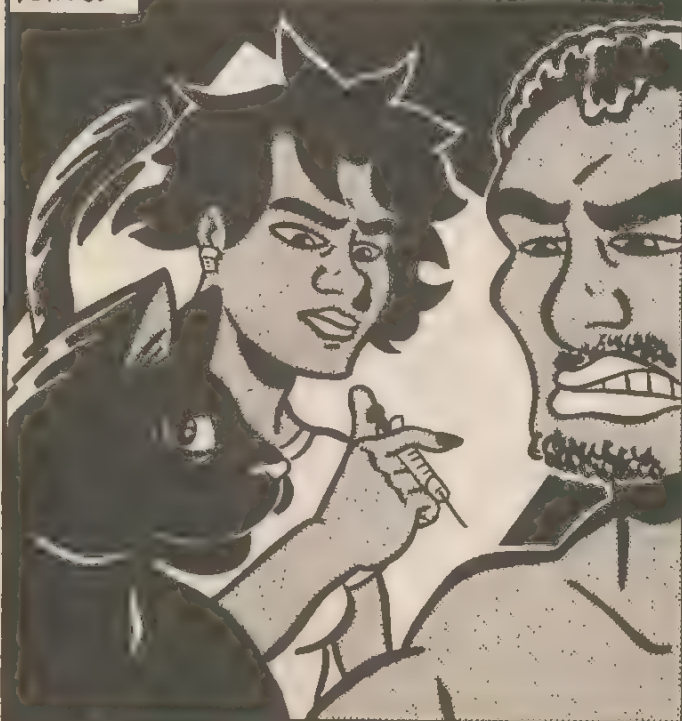


SUMMER OF '91, A FELLOW RIDER
AT A BUS STOP...

THIS FRIEND OF
MINE, I KNOWS HER SINCE HIGH SCHOOL. SHE
GOT INTO THAT STUFF... DEVIL WORSHIP AND ALL.
SHE LIVES IN MASSACHUSETTS NOW. THERE'S A
LOT OF THAT STUFF OUT THERE. SHE JOINED ONE
OF THE CRUELEST CULTS OUT THERE. I STAYED WITH
HER FOR A COUPLE OF WEEKS WHEN
I WAS A TEENAGER.



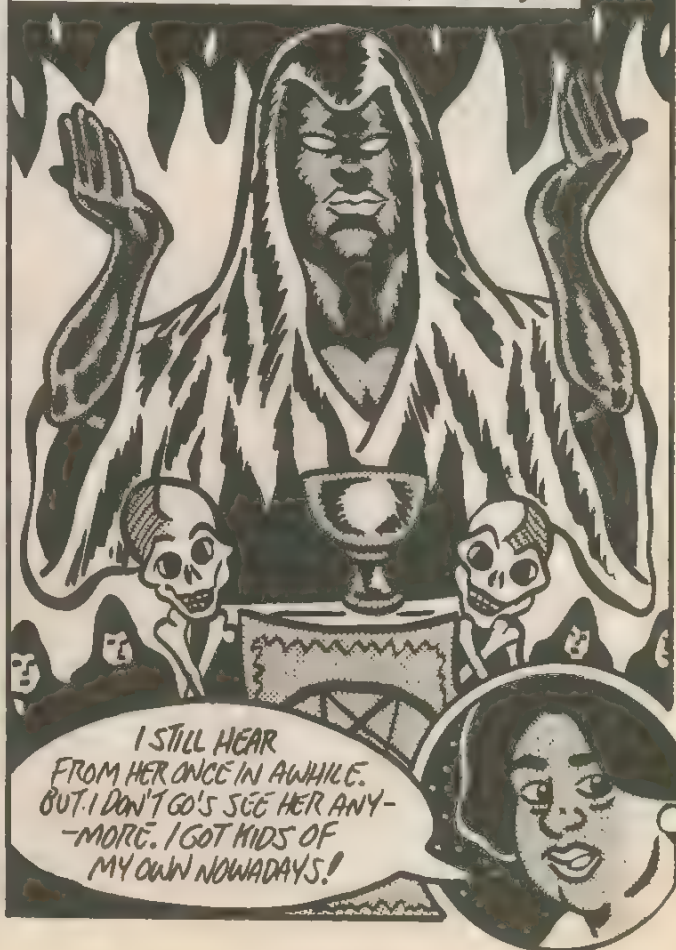
"WHEN HER AND HER BOYFRIEND, WHO WAS LIVING WITH
HER, WOULD GET UP IN THE MORNINGS... THEY'D TAKE
BLOOD FROM THEIR PET CAT AND INJECT IT IN THEIR
VEINS."



"ONE NIGHT... SHE WAS DRINKING AND SHE STARTED TELL-
ING ME ABOUT HER HAVING A BABY. I'S DIDN'T KNOW
ANYTHING 'BOUT IT AND I ASKS HER WHAT HAPPEN TO IT.
SHE TOLD ME SHE AND HIM KILLED IT SO THEIR
HIGH PRIEST COULD SKIN IT AND USE THE BONES TO
MAKE AN ALTAR TO THE DEVIL!"



"THEY HAD THIS ALTAR THAT WAS MADE OUT OF BONES FROM
ALL THEIR BABIES, AN WHEN THEY GET TOGETHER AND
RAISE DEMONS OR WHATEVER THEY DO... SHE SAID YOU
CAN HEAR BABIES SCREAMING ALL AROUND."



I STILL HEAR
FROM HER ONCE IN AWHILE.
BUT I DON'T GO'S SEE HER ANY-
MORE. I GOT KIDS OF
MY OWN NOWADAYS!

THERE YOU HAVE IT... THE COLD
HARD TRUTH. WE ARE **EVERYWHERE!** WE
WORSHIP **SATAN!** WE DANCE ALONG WITH DEMONS
IN CAVES! WE ABUSE ANIMALS AND EAT THEM RAW!
WE ENGAGE IN DAILY WHOLESALE **SLAUGHTER!**
HAVE FOR HUNDREDS OF YEARS!

AND THE
FBI STILL DOESN'T
KNOW WE EXIST!!

SO, IN YOUR
FACE MANKIND! GIVE UP HOPE! WE'RE
HERE TO STAY! **HAIL SATAN!!**

HAIL SATAN!!
HA HA HA HA HA HA HA HA!!

END!!

Disillusioned with the lack of the guaranteed killer job a college degree once promised?

Finding it difficult to do anything remotely taxing?

Don't let slackerhood get you down...

...START A BAND!

Everybody's doing it.

MUTE MUTANT NEWT VENUSIANS

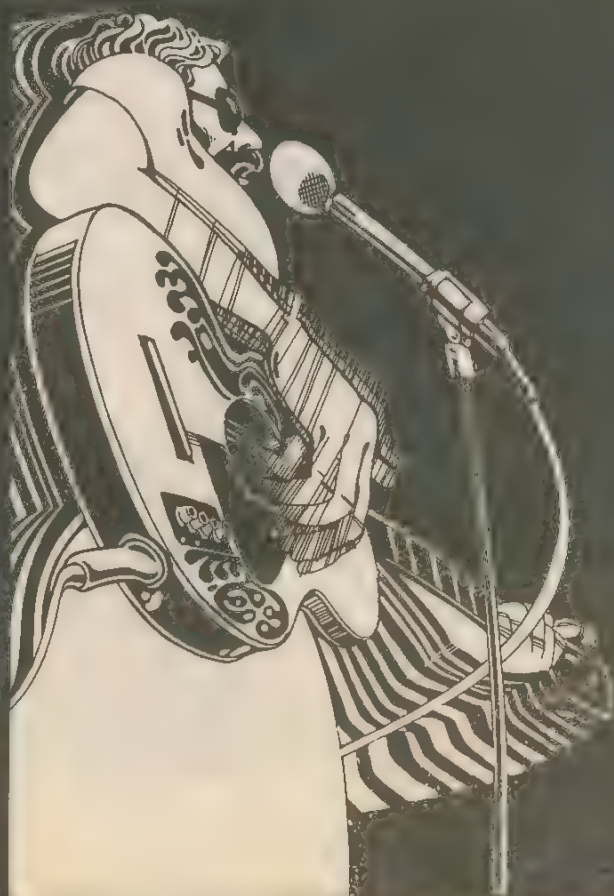
During this renaissance period in 20th century history, when our culture is developing just a bit faster than marketing agencies can manufacture it, record companies are opening their doors to new creative minds.

Think about it. Ween is now on Elektra. Primus is getting regular play on MTV. Freaks just like you and me and all our buddies are taking over the scene.

So just put down all those remote controls that you have Velcroed together and follow the dream, the dream that you have had ever since you didn't like the major your parents helped you choose when you went to college. (Man, I loved biology in high school.)

The dream is to captivate your audience by expressing your feelings, your vision, your diatribal, regurgitant, masturbatory neuroses, your ideas for who needs to be hated in order to save little furry animals--while entertaining the hippest of crowds beyond the point that they can prevent themselves from shaking their hair...

No, sorry, that's not it. The dream is that somebody will eventually pay you to do what you spent so much time doing in college instead of studying, and still do in lieu of figuring out how to support yourself so you can finally stop skeetching free food off your parents. Also, you will get to keep your hair in that special 'do that says, "I'm a free thinker."



RUBBER NUMERALS

First, you have to come up with a band name that completely defines you and everything you ever thought was true about the universe. The best way to do this is to sit around with your friends and smoke pot until your eyeballs feel squishy. Then bring up a conversation about your favorite "way the US would be a great place to live if everybody had the same sense of humor as you and your pals do." Within the next half hour, if you hear a word or phrase and subsequently laugh so hard that you puncture a kidney and fall out of your chair, write it down. The next day when you have recovered, make sure that the first letters of all the words don't make up the letters of a brand of electronics. Also, make sure that none of the words are "Jesus©" or "cheese". If it clears ...voilà: band name.

Picking a sound for your band before you start making songs is usually easier than letting all your friends pigeon-hole you at your first gig. After all they might end up saying you sound like a really, really, really angry Duran Duran. Try to mix two musical tendencies which come from different time periods of popularity or which generally have little in common. Like seventies-porno-funk-deathmetal, thrash-jazz-bluegrass, grunge-reggae, or Rush-meets -the-theme-song-from-Flipper. You might need to filch some interdimensional hash brownies for this inspiration. Or, alternatively, go to an Asian grocery, buy a bag of shredded, candied nutmeg strips, and eat the whole thing. This is legal in most states.

Current trends in fashion might be good places to look for popular musical revivals. Perhaps you should start by trying to figure out which is cooler right now, the 60's or the 70's.



Make sure that at least one member of the band knows how to tune a guitar, and be careful to practice/jam/compose every day at full stage volume. Do not be alarmed at the constant ringing in your ears and the fact that everybody you know has suddenly started mumbling for some unknown reason. Sacrificing your hearing for the sake of guitar tonality is pretty much symbolic of the (gosh-did-Nirvana-invent-it?) rock and roll mentality. Come on, selling platinummillion CDs is no reason to hate a band that you thought kicked much hearty buttock only last year.

Do not try to let the songs swell up from the vibes of four deadBeats sitting around jamming. Let the person who has recently had the most therapy write all the lyrics and let the dude who knew how to tune the guitar write the riffs. Then get the person who has the least singing ability sing all the songs. Remember to craft the tunes so that the singer doesn't have to be doing anything too complicated on his respective instrument while singing the verses. Lead singers who don't at least wear guitar convincingly are a no-no unless your band is a glam metal revival, or unless the person has (and knows how to use) medusa-like, purple dreadlocks.

You will need about ten decent-length songs to commence gigging. You may, however, substitute three songs, one cover of your favorite old Herb Alpert and the Tijuana Brass tune as if it were

being played by Metallica, and a monster-truck-huge, twenty minute, psychedelic jam alternating every fourth measure between A minor seven chords and F seven chords (solo in A Blues and, for really hard-to-please crowds, C major pentatonic with plenty of wah pedal).

ARE YOU AWAKE FOR NAPKINS?

Keeping an eyeball on the current trends in alternative music can be a good thing or it can just plain make your band suck. This is because it is so hard to be sure that you are pilfering the most Avant-Garde intellectual property.

The trouble is that in this part of the country, especially in the smaller cities, following the bands with the newest sounds can be quite a chore. Sure, the malls are all fitted with big-ol'-dog-chokin'-wad-o'-bills-for-a-CD chain stores that seem to have recently discovered that people into alternative music buy just as many records as those who prefer their pop fluffier with more additives and preservatives. But these neon-enhanced homogeny outlets never seem to open your eyes to anything new. It's just a great place to find killer CDs in the "reduced" box because nobody who works there has never heard of it.

Even that place, you know the one, that stared out as a tiny record store above the sleazy pool bar probably takes weeks to order hard-to-get stuff.

The best way to find new material, either to emulate or rebel against depending upon how creative you are feeling, is to become a DJ at a local college radio station. It is better if the organization is FM and not an AM signal piped in through the power outlets in three campus dorms like it is at some of the cheezier, less hip institutions. And while spinning your way to music scene

influence equilibrium, you might just get some free Kylie Minogue CDs.

THERE'S A FUNGUS IN MY BIG WHEAT

Now if you live in LA or New York, you probably have to grovel naked or buy drugs for somebody in order to get an opening act gig at a place that doesn't serve espresso and croissants.

Luckily, here in the Midwest, you don't usually have to get your sister to sleep with anybody in order to get a gig. The competition amongst clubs is generally less furious and crowds are usually less cliquish (media-polarized) allowing club owners to take chances on non-stereotyped bands. Chances are, you probably know somebody who has played a gig recently at most every club you want to get on at. Ask them to let you open up for them on a Tuesday or Wednesday night gig. If they balk, remind them how you have been to practically every single one of their gigs since they were seventeen and played Journey covers at that shopping center's Grand Opening Battle of the Bands.

The most important key to successful gigging, far and away more important than actually being able to execute any of your songs without having to stop to find the groove again, is to pick a stage personality and stick with it. Nothing is more annoying than a band leader (announcer of songs) who can't decide whether to be irreverent or fawning towards the fans. Or a guitar player who vacillates in her stage attitude between neurotic shoe-gazing and ironmaidenesque guitar posturing.

Never start wearing costumes unless you are willing put put as much effort into it as did Green Jelly (formerly Jell-O) before they started making too much money).

Also, always remember to wear a jacket around before you go on so that nobody will see your vintage Butthole Surfers T-shirt until you start playing.

Oh yeah. Don't let a dude with a mondo rasta Thai stick convince you to go out and smoke with him in his car right before you go on. That is, unless your band is completely improvisational and your guitar is already tuned up.

LICKING THE MITTEN

Soon enough, providing that you don't accidentally get a real job, you should be signing your very own recording contract.

As your career progresses, make sure your music moves from harsher moodiness towards mainstream. This will mean your market will be constantly increasing. If you move the other direction, you may well receive critical acclaim, but your sales will drop and you will not be able to support your recently acquired, previously loathed, bourgeois habits.

And just think how much you will be able to influence the cultural development of the 90's when you have all that money.

--MC Raindeer One

The MAD HATTER^{etc.}



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DROP US A TAPE



ART BY P. BAGGE

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JUST DROP US A TAPE AND OUR PRODUCTION TEAM WILL RECORD A CUT ONTO A MORE DJ-FRIENDLY FORMAT. WHAT'S THIS MEAN TO YOU? IT MEANS THE CHANCES OF YOUR MUSIC BEING HEARD BY A MUCH LARGER AUDIENCE IS ALL BUT GUARANTEED.

IN ADDITION, RFL HAS BEGUN ADDING LOCAL SINGLES TO OUR ROTATION OF NEW MUSIC, MAKING LOCAL MUSIC EVEN MORE APPEALING FOR OUR JOCKS TO PLAY AND RIGHTFULLY PLACING LEXINGTON'S DEVELOPING SCENE IN THE SPOTLIGHT OF OUR SOUND. AFTER ALL, PROMOTING LOCAL ARTISTS WAS ONE OF THE REASONS RADIO FREE LEXINGTON WAS STARTED FIVE YEARS AGO... IT'S OUR RESPONSIBILITY.

BUT YOU HAVE TO DO YOUR PART - SUBMIT A TAPE OF YOUR WORK TO WRFL'S LOCAL MUSIC DIRECTORS (ALLYSON KLINE AND HAP HOULIHAN). THEIR MAILBOX IS JUST INSIDE THE ENTRANCE OF THE RFL STUDIOS IN 104 STUDENT CENTER AT THE CORNER OF LIMESTONE AND EUCLID. Qs? CALL 257-INFO.

YOU HAVE NO RIGHT TO BITCH UNLESS YOU TAKE RESPONSIBILITY FOR YOUR WORK.

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